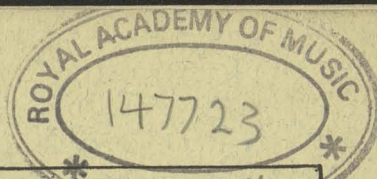


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MUSIC PRIMERS AND EDUCATIONAL SERIES.

EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

CHORAL SOCIETY VOCALISATION

INSTRUCTIONS AND EXERCISES

IN VOICE-TRAINING

TO BE USED AT ORDINARY REHEARSALS

BY

J. STAINER.

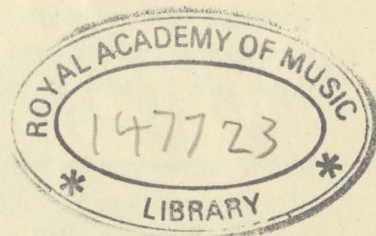
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Henry J. Wood

PREFACE.

ENGLAND may well be proud of her numerous Choral Societies; they serve the triple purpose of encouraging composers, of making their members familiar with the literature of concerted vocal music, and of periodically giving the public pleasurable and instructive performances. But there is another side of the story; it is in many cases exceedingly difficult to keep them in a state of efficiency, or to get members to maintain their interest in them for any great length of time. Loss of efficiency is easily explained; in all such societies it constantly occurs that certain very efficient members insist on retiring, whilst certain very inefficient members equally insist on staying. It may be urged that inefficient singers should never have been elected members. Quite so; but it is not always possible to foresee that enthusiastic persons (perfectly devoted to music) are going to turn out dullards, and but few conductors are in the happy position of being able to find to hand a "ready made" society consisting entirely of efficient singers. Loss of continued interest may, I believe, be often explained in a manner which may also account for the frequent resignation of efficient members. Many good members of choral societies, although they fully recognise the benefit and satisfaction of learning great works, feel inwardly that they are doing more good to other people than they are to themselves. They think that the society is of no real value to them individually, and for this reason: *it may indeed make them better musicians, but it does not make them better singers.* This feeling is perhaps rarely, if ever, openly expressed, but every conductor knows perfectly well that it exists.

But why cannot each member of a choral society be made a better singer?

For the last fifteen years I have had my heart set upon providing conductors of choral societies with a Manual of Exercises in Vocalisation which might be to each member a sort of genuine "singing lesson" before he should set to work on cantatas or oratorios. At last I have found time to put to paper what I have so long carried in my head. In my earlier days I was a hard-working and enthusiastic conductor of choral societies, so their needs are known to me by personal experience. I discovered the want of such a manual by having to teach one of my voluntary choirs to sing a series of vocal exercises from memory. But I noticed that when the first quarter of an hour or twenty minutes had thus been devoted to exercises in "vocalisation" the singing for the rest of the evening was infinitely superior to what it was when they had not been practised at all.

What has always struck me forcibly is, that members of choral societies are often so very—what would be now described as "casual." Is the music difficult? Then the conductor ought to teach them how to sing it! It never seems to occur to the vast majority of them that they might, by a little personal effort, so improve their musical equipment as to save the conductor a lot of tiresome fault-finding and themselves a lot of drudgery. Is there any more unpleasant operation than the reiterated "pulling up" of *those* tenors, or *those* trebles, in order to make them go a dozen times over an interval or progression which they ought to have been able to sing without hesitation? Poor composer to have his music thus knocked about! poor conductor to have to whip up the stupid! and how about the other members of the society, who have to sit patiently while the awkward squad (gradually losing its temper) is being taught a musical goose-step! Surely this method of mastering the difficulties of a "magnum opus" is very clumsy, and wasteful of

precious time. In no other branch of music is such a method tolerated. A student of an instrument, if properly taught, is taken through a technical course which embodies the chief difficulties he is likely to meet in the best classics. Let us view studies and exercises, if you please, in their right light: they are intended not so much to *lead up* to difficulties, as to take a pupil *over* them and *above* them, so that he shall descend or *let himself down* to what, under other circumstances, would prove insurmountable obstacles.

The exercises in this Primer have been constructed on this principle. They embody most of the difficulties which present themselves to ordinary singers in societies and classes, and I really believe that any conductor who will have the courage to make his choir or society master thoroughly the contents of this little work will be rewarded by finding those under his *bâton* more ready and able to give a good rendering of important works, and more interested in the works themselves, because they will not have heard every unusual or striking progression mauled and battered in the process of learning. Nor will he find it so difficult to get a good attendance at practices; the prospect of getting some tuition in the *art of singing* will make many a lukewarm member most anxious not to miss the "first twenty minutes" during which this tuition is given. Sometimes adults are frightened at the mention of exercises because they think they may be driven through a course of mere baby music; but a peep at the pages which follow will, I hope, prove that plenty of good work is cut out for those who have serious intentions of becoming useful members of a choral society.

The vocal training of the adult members of voluntary church choirs seems to be generally, if not entirely neglected. Much trouble is bestowed upon the boys, but the men have in this respect no assistance. Why this should be so it is impossible to say: the system cannot be defended.

TO CONDUCTORS.

THE remarks under the head of consecutive italics (*a, b, c, &c.*) are given as *texts* on which a conductor can preach a useful homily.

If the first twenty minutes of an ordinary weekly practice be devoted to vocalisation, one exercise might be selected from each division—*e.g.*, one on sustained breath, one on scale passages, one on arpeggio, one on chromatics, and so on.

But if a choir is specially weak in one branch, more time should of course be devoted to that study.

Also, before rehearsing a particularly chromatic composition, chromatic exercises should receive more than usual attention; if the composition has many "runs" the scale exercises would naturally demand extra study—that is to say, those exercises should be selected which have special bearing on the works under study.

These exercises are not exercises in *reading at sight*; singers should be encouraged to *learn them by heart*, so as to be able to devote undivided attention to their proper vocalisation.

It will be found very beneficial to a choral society if quartets or double quartets be organized by friends for the *private* practice of these exercises. If this is done, it would be interesting to have occasional competitions between these quartet parties. But, of course, in this case the more difficult exercises must be selected for competitive study; a few at the end of the work will be found well adapted to the purpose.

If, while practising these exercises, conductors will pay attention to "unity of attack" and the art of "blending tone" (both of which are very important characteristics of a good choir), the members will profit as much as a body as, it is hoped, they will individually. If unity of attack is to be obtained, individuals must be taught not to approach notes with a "scoop" or "slide," but to enunciate each note clearly and definitely at once. The "blending of tone," which some societies so much need, is a thing to be learnt, though not easily taught. All that can be done is to insist on this subject being borne in mind, and aimed at, by adjusting the voice so as to make it combine tunefully with those around it.

The exercises are, with one or two exceptions, set to be vocalised to *ah* or *lah*; but conductors can, of course, at their discretion, substitute from time to time *oo*, *ee*, or *ay*, with or without a preliminary consonant—*e.g.*, *koo*, *lee*, &c. Flattening of pitch must be constantly guarded against; the exercises in Chapter I. (as stated farther on) will be found useful in training a choir to maintain sounds in tune. As faults in this direction arise, not so much from a bad "ear" as from a habit of *relaxing muscular tension*, they can and ought to be corrected.

Stop the ACCOMPANIMENT as soon as possible. The first ten exercises can be sung without accompaniment, also the majority of those later on.

Singing a passage in a wrong "register of the voice" should be at once pointed out, whether it is being done by an individual or a group of singers. Similar notice should be taken when there is an unsatisfactory quality of tone.

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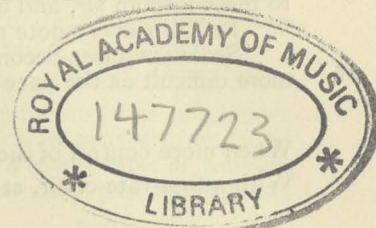
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CHORAL SOCIETY VOCALISATION.



CHAPTER I.

THE student who is paying attention to his "breathing" has, in simple words, merely to learn:—

HOW BEST TO FILL HIS LUNGS:

HOW BEST TO EMPTY THEM.

But the practical difficulty of these processes is great because:—

- (1) It is necessary to learn how to take breath rapidly and when a suitable opportunity offers itself; also, a singer has to learn to take not only *full* inspirations, but such partial inspirations as may occasionally be pressingly needed. The first step is, of course, to learn to take full inspirations.
- (2) The rate of expiration has to be completely under a singer's control. It is not *natural* to us, after filling the lungs, to release their contents very slowly; the process has to be learnt by regular practice.

To obtain these powers exercises are now given in which the singers will be required:—

- (a) To maintain a sound at an equal level of loudness or softness.
- (b) To make a *crescendo* or *diminuendo*, or both, on one given sound.
- (c) To spread a *cres.* and *dim.* equally over several notes or a whole phrase.

Composers have to rely upon the musical knowledge of singers; they cannot arrange a series of little rests at convenient distances for breath-taking; the following remarks may be found useful:—

- (d) When breath has to be taken between two consecutive sounds it is self-evident that time for taking an inspiration must be robbed from the end of the first note, not from the beginning of the note which follows the inspiration. But the note should not be shortened more than necessary—*e.g.*, not so much as to give hearers the impression that there are *rests* between them.
- (e) The breath-taking should not be left too late, otherwise there will not be sufficient time for a full inspiration, or, perhaps, the singer will be heard making a noise like a high-pressure pump.
- (f) A singer should always make up his mind as to how much breath he intends to take before commencing inspiration.
- (g) As equality and pace of expiration are very dependent on the way in which the voice is being produced, great attention should be paid to quality of tone, though, of course, this is a subject better learnt by private teaching than in class-singing; but much more can be achieved by class work in this direction than is generally supposed.

Exs. 1 to 6 may be made of the greatest utility in training choirs to maintain pitch. The smallest tendency to sink should be *at once* checked, not by going back to the commencement of the exercise, but by immediately repeating the chord in which the tendency showed itself. Conductors cannot be too strict in dealing with this common failing.

FORTE SOSTENUTO.

It might be thought that nothing could be easier than to hold a note at a sort of dead level of force (loudness or softness), but such is not the case. All conductors know that few choirs can be trusted to sing more than two or three consecutive chords with an absolute uniformity of strength: there is a constant tendency for a *forte* to relax into an *mf*, and a *piano* to increase to an *mf*.

In Ex. 1 every note must be commenced *forte* and kept so.

Scale exercises become more difficult as the pace is made faster, but exercises for *sostenuto singing* become more difficult as the pace is made slower. The first attempts at the following exercise should be:—

$\text{♩} = 60$.

When more control of the breath is obtained:—

$\text{♩} = 52$.

With a first-rate choir, at:—

$\text{♩} = 72$ (eight beats in each bar).

EXERCISE 1.

Each chord to be commenced *f*, and so held.

Four slow beats.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

The musical score for Exercise 1 is written for Soprano, Alto, Tenor, Bass, and Piano. It is in 4/4 time. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the Piano accompaniment. The vocal parts are marked 'f' and 'Ah'. The Piano part is marked 'f'. The second system shows the vocal parts and the Piano accompaniment, with the instruction 'To be repeated ff.' at the end of each part.

MEZZO FORTE SOSTENUTO.

Before practising Ex. 2 on *mf* singing, it should be explained what is meant by *mezzo forte*. It is this:—

(h) Every singer has an *ordinary* strength of voice—that is, a voice produced without any effort at making it loud, or any effort to hold back the pressure for the purpose of making it soft. It may therefore be described as the production of voice *without any effort* in either of these two directions.

(i) The perfection of *mezzo forte* is to sing as it were *unconsciously* at the ordinary strength of the voice.

The ordinary singing voice is analogous to the ordinary talking voice; it is true that some of us talk louder than others, but it is none the less true that all of us have an *ordinary* strength of voice in conversation, used *without any conscious effort*. The analogous point in *singing* can only be reached after a long course of training and experience. The best advice to those who want to get the right amount of force in *mf* singing is, **DON'T THINK ABOUT IT.**

EXERCISE 2.

Each chord to be commenced *mf*, and so held.

Four slow beats, beginning ♩ = 52.

The musical score for Exercise 2 is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Four slow beats, beginning ♩ = 52'. The dynamic is *mf* (mezzo-forte). The score consists of two systems. The first system shows the vocal parts with the word 'Ah' written above each staff, and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The piano part consists of chords held for four beats. The vocal parts consist of sustained notes, also held for four beats.

PIANO SOSTENUTO.

In singing at a uniform softness the following should be remembered:—

(j) When attending to the control of the breath attention should also be given to quality of tone.

(k) There should be no uncertainty of attack when singing softly.

This last requirement (k) is difficult to obtain, even from fairly advanced choral societies. It is not uncommon to hear the Time go *all to pieces* (as conductors sometimes say) when a soft phrase is somewhat unexpectedly introduced into a movement. But of course a subdued passage should be sung as *neatly* and *clearly* as any other, albeit at a low pressure.

As the breath will last longer in soft singing than in loud, Ex. 3 can be eventually taken slower than Exs. 1 and 2.

EXERCISE 3.

Each chord to be commenced *piano*, and so held.

Four slow beats.

The musical score for Exercise 3 is written in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system includes four vocal staves and a piano accompaniment. The vocal staves are marked with 'p' and 'Ah'. The piano accompaniment is marked with 'p'. The second system also includes four vocal staves and a piano accompaniment. The vocal staves are marked with 'p' and 'Ah'. The piano accompaniment is marked with 'p'. The score is written in G major (one sharp) and 4/4 time.

CRESCENDO AND DIMINUENDO.

We now come to exercises for the gradual increase and diminution of force. It must be borne in mind that:—

- (l) All increase or diminution of force must be dependent on the length of the note or phrase over which it is extended. In other words, it must be very gradual in extended *crescendo* or *diminuendo* passages, but proportionately rapid in short passages or single notes.
- (m) The increase or decrease must be as uniform as possible. The sign itself suggests this by its up and down shape.

In listening to choral performances we all of us have heard *cres.* or *dim.* passages completely spoiled by some few evilly-disposed persons who have given a sudden jerk in the ascent thus:—

or, what is equally bad, a sudden drop in the descent thus:—

EXERCISE 4.

Very slow.

The musical score for Exercise 4 is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major) and the time signature is 4/4. The tempo marking is 'Very slow.' The vocal parts are marked 'Ah' and the piano part is marked 'p'. The exercise consists of two systems of music, each with four vocal staves and a piano accompaniment. The first system is marked 'Very slow.' and the second system is also marked 'Very slow.'

EXERCISE 5.

This musical score is for Exercise 5, written in B-flat major (two flats) and 4/4 time. It consists of two systems, each with four vocal staves and a grand piano accompaniment. The vocal parts are marked with 'Ah' and feature various melodic lines with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines. The first system includes a grand staff for piano, while the second system uses a grand staff for piano and four individual staves for the vocal parts. The score concludes with a final cadence in the piano part.

We now come to passages in which the voice moves during the process of increasing or diminishing in force. In Ex. 6 the *diminuendo* should commence on the last beat of the first bar of each two notes.

It should be remembered, in addition to what has been previously stated, that:—

- (n) No *sudden* change of force should take place on moving the voice to another note. Breath to be taken between each group only—that is, during the rests.

EXERCISE 6.

The musical score for Exercise 6 is written in 4/4 time. It consists of two systems, each containing four vocal staves and two piano accompaniment staves. The vocal parts are for Soprano, Alto, Tenor, and Bass, each with a 'Ah' vocalization. The piano accompaniment is written for right and left hand. The first system has four vocal staves, each starting with a 'Ah' vocalization. The second system has four vocal staves, each starting with a 'Ah' vocalization. The piano accompaniment is consistent throughout both systems.

ON PREVIOUS INSTRUCTION.

The next exercise (Ex. 7) contains a combination of the various subjects of practice already given. If it is to be of any use it is necessary that the marks of force should be strictly observed in their various gradations; also, that breath should *only* be taken when marked.

Only one exercise of this kind is given, because the classical works under the study of any choral society will provide ample material of the kind.

EXERCISE 7.

Four slow beats. *dim.*

Lah, . . . lah, . . . lah, . . . lah, . . . lah, . . . ah, . . .

Lah, . . . lah, . . . lah, . . . lah, . . . lah, . . . ah, . . .

Lah, . . . lah, . . . lah, . . . lah, . . . lah, . . . ah, . . .

Lah, . . . lah, . . . lah, . . . lah, . . . lah, . . . ah, . . .

Four slow beats.

ah, . . . ah, lah, . . . lah, . . . lah, . . . la, . . . la, . . . ah, . . . ah, . . .
 ah, . . . ah, lah, . . . la, . . . lah, . . . ah, . . . lah, . . . ah, . . . ah, . . . la, . . . ah, . . . ah, . . .
 ah, . . . ah, lah, . . . ah, lah - a, lah, . . . lah, . . . la, . . . la, . . . ah, . . . ah, . . .
 ah, . . . ah, lah, . . . lah, . . . lah, . . . lah, . . . lah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

SFORZANDO.

In practising *sforzando* the important facts are:—

- (o) The force has to be suddenly (though not too suddenly) reduced after the first grip of the sound.
- (p) The first attack should be louder than the force of the passage as directed, and the close of the *sforzando* should not be softer than the force marked. [For example: in a passage marked *f* the actual attack of *sfz.* must be louder than *f*, and the end of the *sfz.* must be not less than *f*. In the following exercise (Ex. 8) the level force is marked *mf*, the *sfz.* must therefore be *f* and must close not softer than *mf*, and so on.]

A proper observance of this law (p) would prevent a common fault in choral performances—namely, the too great falling off in force when a note forming part of a *forte* passage has been marked *sfz.* It requires very great skill and delicacy to make a proper *sfz.* in a passage marked *p*. In order to secure this the following exercises (Exs. 8 and 9) should be first practised with *mf* as their force, afterwards with *piano* as their level direction of power.

EXERCISE 8.

Moderato. ♩ = 80.
 Kah, . . . dah, . . . mah, . . . lah, . . . kah, . . . dah, . . .
 Kah, . . . dah, . . . mah, . . . lah, . . . kah, . . . dah, . . .
 Kah, . . . dah, . . . mah, . . . lah, . . . kah, . . . dah, . . .
 Kah, . . . dah, . . . mah, . . . lah, . . . kah, . . . dah, . . .
 Moderato. ♩ = 80.
 Kah, . . . dah, . . . mah, . . . lah, . . . kah, . . . dah, . . .

The image shows a page from a musical score for the song "The Rose Tree." It features five staves. The first four staves are vocal parts, each with lyrics underneath. The lyrics are: "mah, . . . lah, . . . kah, . . . lah, . . . ah. . . .". The fifth staff is the piano accompaniment, with a "rall." marking. The music is in 2/4 time, with a key signature of one sharp (F#). The tempo and dynamics markings include "dim." (diminuendo) and "rall." (rallentando).

The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "mah, . . . lah, . . . kah, . . . lah, . . . ah. . . .". The piano accompaniment is on the bottom staff, with a treble and bass clef, and a key signature of one sharp (F#). The tempo and dynamics markings include "dim." (diminuendo) and "rall." (rallentando).

Repeat, with *piano* substituted for *mf* direction at the head.

EXERCISE 9.

Moderato. ♩ = 80.

mf *dim.* *mf*

Ah, lah, . . ah, mah, . . lah, ah, kah, . . ah, dah, . .

mf *dim.* *mf*

Ah, lah, . . ah, mah, . . lah, ah, kah, . . ah, dah, . .

mf *dim.* *mf*

Ah, lah, . . ah, mah, . . lah, ah, kah, . . ah, dah, . .

mf *dim.* *mf*

Ah, lah, . . ah, mah, . . lah, ah, kah, . . ah, dah, . .

Moderato. ♩ = 80.

ah, lah, ah, . . lah, ah, . . lah, ah, . . lah, . . ah, lah, . . ah, lah, . . ah.

ah, lah, ah, . . lah, ah, . . lah, ah, . . lah, . . ah, lah, . . ah, lah, . . ah.

ah, lah, ah, . . lah, ah, . . lah, ah, . . lah, . . ah, lah, . . ah, lah, . . ah.

ah, lah, ah, . . lah, ah, . . lah, ah, . . lah, . . ah, lah, . . ah, lah, . . ah.

ah, lah, ah, . . lah, ah, . . lah, ah, . . lah, . . ah, lah, . . ah, lah, . . ah.

Repeat, with *piano* substituted for *mf* at the head.

ON PREVIOUS INSTRUCTION.

The next exercise (Ex. 10) will prove whether previous exercises have had their proper effect on the singers. Attention should be called to the following fact:—

- (q) The act of taking breath, so far as it disturbs the *sostenuto* or *legato* of a passage, becomes an important factor in *phrasing*, or the art of properly and artistically grouping consecutive notes into a musical sentence, or into the parts that make it up. Of course, the more elaborate the sentence of music, the more numerous will be the sub-divisions requiring a clear outline.
- (r) In choral singing it often or even generally happens that the vocal parts cannot take breath, group notes, or *phrase* simultaneously; in such cases the singer must not allow himself or herself to be disturbed by neighbours.

In the following exercise attention should specially be paid to the phrasing. It should also be sung with expression.

EXERCISE 10.

mf ♩ = 72. *cres.* *f* *dim.*

Ah, . . . lah, . . . ah, lah, . . . la, . . . *dim.*

mf *cres.* *f* *dim.*

Ah, . . . lah, . . . ah, lah, . . . lah, . . . *dim.*

mf *cres.* *f* *dim.*

Ah, . . . lah, . . . ah, la, . . . lah, . . . *dim.*

mf ♩ = 72. *cres.* *f* *dim.*

Ah, . . . lah, . . . ah, la, . . . ah, . . . *dim.*

p *pp* *cres.* *mf* *dim.*
 . . . lah, . . . lah, . . . lah, lah, lah, lah, lah, . . .
p *pp* *cres.* *mf* *dim.*
 lah, . . . la, . . . lah, lah, lah, . . . lah, . . .
p *pp* *cres.* *mf* *dim.*
 lah, . . . la, . . . lah, lah, lah, lah, . . .
p *pp* *cres.* *mf* *dim.*
 . . . ah, . . . ah, . . . lah, lah, lah, lah, lah, lah, . . .
p *pp* *cres.* *mf* *dim.*

p
 . . . lah, . . . lah, . . . lah, ah, lah, . . .
p
 . . . lah, . . . lah, . . . lah, ah, ah, . . .
p
 . . . lah, . . . lah, . . . lah, lah, lah, . . .
p
 . . . lah, . . . lah, . . . lah, ah, ah, . . .
p

CHAPTER II.

ELASTICITY OF VOICE.

OUR next study after learning how to control the breath must be to obtain elasticity of vocalisation. The want of this elasticity is too often observable in choral performances when rapid scale passages, or scale passages mixed with intervals, have to be sung. The following should be remembered :—

- (a) Elasticity of vocalisation depends upon facility of muscular action ; it is therefore absolutely necessary to begin practice slowly. No man who wishes to learn how to run a mile would be such an idiot as to start off for the first attempt at a “record” pace ; but, unfortunately, a vast number of young singers do permanently injure their vocalisation by beginning to practise scale passages and runs too fast.
- (b) The points to be aimed at are, perfect clearness and distinctness of each note, coupled with regularity and smoothness—that is to say, a running passage should not be “smeared,” nor should it, on the other hand, consist of a series of little “bumps.”

The exercises which follow give consecutive series of three notes and four notes, without and with an interval.

When time permits, each of the four classes of voices (S.A.T.B.) should be heard separately, and afterwards in twos (S. & T., A. & B.) in octaves. The following remarks may be useful :—

- (c) The non-accented notes are those which are generally maltreated (*e.g.*, the second and fourth of a group of four, or the middle note of three.) Notes falling on accents generally take care of themselves.
- (d) The movement of the voice to or from a semitone is more difficult than to or from a whole tone. Hence, semitones are less often rendered neatly and clearly than tones.

In order to give voices some interval of rest it is advisable that altos and basses should sing alternately with trebles and tenors (see the numbering of the short exercises grouped under Ex. 11).

At first, the breath may be taken after every four groups of notes (see breath marks) ; but when greater facility is reached the breath should only be taken once in each line, at the end of the second bar. It will prove an excellent practice to make choirs sing such exercises first *forte* then *piano*.

EXERCISE 11.

TREBLES AND TENORS IN OCTAVES, *forte* then *piano*. ♩ = 60, advancing to ♩ = 84 according to efficiency.

1 Ah

3 Ah

5 Ah

7 Ah

ALTOS AND BASSES IN OCTAVES, *forte* then *piano*.

2 Ah

4 Ah

6 Ah

8 Ah

EXERCISE 12.

$\text{♩} = 72$, advancing to $\text{♩} = 84$ according to efficiency.

The musical score for Exercise 12 is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems, each containing four staves. The first three staves in each system are vocal parts, each beginning with the syllable "Ah". The fourth staff in each system is a grand staff (treble and bass clef) representing the piano accompaniment. The first system features a vocal melody with eighth-note patterns and a piano accompaniment of chords. The second system introduces a more complex vocal melody with sixteenth-note runs and a piano accompaniment of continuous sixteenth-note patterns. The third system continues the vocal melody and piano accompaniment patterns.

ARPEGGI.

The singing of "broken chords" or *arpeggi* has always been considered a test of good vocalisation. It is understood generally that :—

- (e) Unless there are special directions to the contrary, they should be sung *legato*; the voice must not be *dragged* from one note to the other so as to *blur* the effect, but yet there should be no recognisable *break* or *separation* between the notes. This happy medium constitutes the true *legato* style—one of the most difficult accomplishments of the vocalist.
- (f) The middle note of the group of three requires most attention.
- (g) It is a serious fault to divide the beat unequally, yet nothing is more common than to hear

Some of the best choral societies do not escape this blemish, especially when singing a movement in $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ time. Great care must be taken that the three notes are absolutely equal in length.

EXERCISE 13.

TREBLES AND TENORS IN OCTAVES, *forte* then *piano*. $\text{♩} = 72$, advancing to $\text{♩} = 92$.

1

Ah

ALTOS AND BASSES IN OCTAVES.

2

Ah

EXERCISE 14.

TREBLES AND TENORS IN OCTAVES.

1

Ah

ah, . . . lah, . . . ah, . . . lah, . . . ah. . . .

ff

ALTOS AND BASSES IN OCTAVES.

Ah

ah, . . . lah, . . . ah, . . . lah, . . . ah.

ff *mf*

MIXED SCALE AND CHORD PASSAGES.

The next exercise will contain a mixture of scale-steps and intervals. It may be sung also in the key of D. Whilst cultivating individual vocalisation the member of a choral class or society must not forget that he is taking part in concerted music. Hence:—

- (h) In addition to neat and clear singing of runs, a great deal of importance must be attached to *great precision of time*; a badly trained or untrained singer frequently seems to think a run a favourable opportunity of running away. This is bad enough in *solo* singing, but in concerted music it will inevitably lead a class or society into a catastrophe.

EXERCISE 15.

First time *f*, next *p*, next *ff*. ♩ = 80, advancing to ♩ = 100.

Lah, ah, lah, ah, lah,

Lah, lah, lah,

First time *f*, next *p*, next *ff*.

*To be repeated 3 times.**End*

Exercise 15 is a musical exercise consisting of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in bass clef. The exercise is marked 'To be repeated 3 times' and ends with 'End'. The vocal lines include lyrics: 'lah, . . . ah, lah, ah, lah.' and 'lah, lah, . . . lah.' The piano part provides harmonic support with chords and moving lines.

ON PREVIOUS INSTRUCTION.

The next exercise (Ex. 16) is of the same character as the last, but more difficult. The marks for taking breath are placed where there is a skip of a third. In ordinary music the only available place for "inspiring" is often at a skip of this kind, it will therefore be good practice to master it.

- (i) In taking breath at a skip in a long run, it is very important that the time and "swing" should not be disturbed; also, great *smoothness* should be aimed at.

EXERCISE 16.

Exercise 16 is a musical exercise consisting of five staves. The first two staves are vocal parts, and the last three are a piano accompaniment. The tempo is marked '♩ = 80, advancing to ♩ = 100.' The vocal parts are written in treble clef, and the piano part is in bass clef. The exercise includes breath marks 'Ah' and 'Ah' placed under the vocal lines. The piano part provides harmonic support with chords and moving lines.

A musical score for piano and voice, page 20. The score is written for a piano and a voice part. The piano part is in the lower staves, and the voice part is in the upper staves. The music is in 4/4 time and features a complex, flowing melody with many sixteenth and thirty-second notes. The piano part provides a harmonic accompaniment with chords and arpeggiated figures. The voice part has two vocal lines, each with a melodic line and a lower line. The lyrics "Ah" are written under the first vocal line in two places. The score is divided into three systems, each with four staves. The first system has a vocal line, a piano line, and two piano accompaniment lines. The second and third systems have a vocal line, a piano line, and two piano accompaniment lines. The piano part is written in a grand staff (treble and bass clef). The voice part is written in a single staff (treble clef). The music is in a key with one sharp (F#). The tempo is not indicated. The score is a page from a larger work, as indicated by the page number 20.

Ah

Ah



SCALES.

The scale exercises (Ex. 17) should be commenced at a very moderate, almost a slow pace, say,

$$\text{♩} = 56.$$

This should be gradually increased until sufficient facility is attained to allow it to be sung at

$$\text{♩} = 88.$$

EXERCISE 17.

TREBLES AND TENORS IN OCTAVES.

This sequence may be continued two steps farther, continuing from last note of voice part.

ALTOS AND BASSES IN OCTAVES.

DIATONIC SCALE PROGRESSIONS.

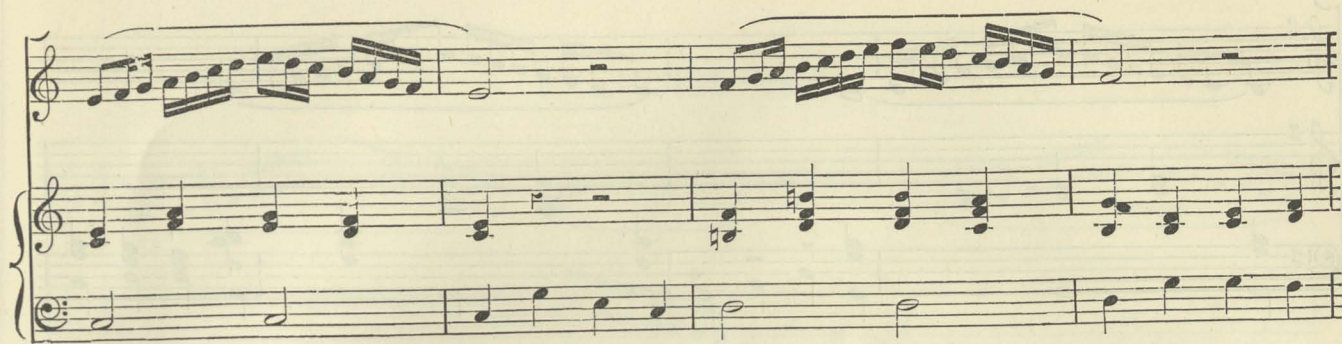
It should be noticed that there are two classes of exercises in scale-singing—namely, those in which the scale is chromatically raised step by step, and those in which the passages lie in one key. The former class (see Ex. 17) is, of the two, much the easier to sing, because in them the tones and semitones always occur in the same relative position—namely, between 3 and 4 and 7 and 8. But in the latter their position is relatively constantly changing, e.g. :—

- (j) In choral singing nearly all mistakes and blundering arise from the fact that the singers have not recognised the actual position of the semitones. Before singing such passages they should be asked to name aloud the position of the semitones in each.

If time permits the following exercise (Ex. 18) should be sung, beginning *piano*, gradually increasing the force to *forte* at bar 9, then making a *diminuendo* to the close.

EXERCISE 18.

TREBLES AND TENORS IN OCTAVES.



SCALE PASSAGES IN ONE BREATH.

In the next exercise (Ex. 19) the whole of the phrase must be sung in one breath, *e.g.* :—

and so on in all similar passages. A good slur should be made at each skip of an octave :—

as the control of the breath is put to a severe test by having to take this interval at the close of an expiration.

This exercise should at first be taken not faster than

$\text{♩} = 60.$

If there are a good many weaklings in a choir it might even be taken slower. The pace may at successive trials gradually be increased until it might be sung by a first-rate choir at

$\text{♩} = 92.$

EXERCISE 19.

First system of musical notation for Exercise 19. It consists of five staves. The top staff is in 4/4 time, marked *mf*, with a vocal line starting on 'Ah'. The second staff is also in 4/4 time, marked *mf*, with a vocal line starting on 'Ah'. The third staff is in 4/4 time, marked *mf*, with a vocal line starting on 'Ah,' followed by 'ah, ah, ah'. The fourth staff is in 4/4 time, marked *mf*, with a vocal line starting on 'Ah,' followed by 'ah, ah, ah'. The fifth staff is in 4/4 time, marked *mf*, with a piano accompaniment consisting of chords and moving lines.

Second system of musical notation for Exercise 19. It consists of five staves. The top staff is in 4/4 time, marked *cres.* and *f*, with a vocal line starting on 'Ah'. The second staff is in 4/4 time, marked *cres.*, with a vocal line starting on 'Ah'. The third staff is in 4/4 time, marked *cres.*, with a vocal line starting on 'Ah'. The fourth staff is in 4/4 time, marked *cres.*, with a vocal line starting on 'Ah'. The fifth staff is in 4/4 time, marked *cres.* and *f*, with a piano accompaniment consisting of chords and moving lines.

This musical score is for a piano and orchestra. It consists of two systems of staves. The first system has four staves: three for the piano (treble, middle, and bass clefs) and one for the orchestra (treble clef). The second system has four staves: three for the piano (treble, middle, and bass clefs) and one for the orchestra (treble clef). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The orchestra part provides harmonic support with chords and melodic lines. The score is written in a standard musical notation style with various articulations and phrasing marks.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

EQUALITY OF NOTES FORMING GROUPS.

The object of Ex. 20 is to cultivate that perfect equality in the length of three-note groups which has already been spoken of. It should be for a long time sung quite slowly, say,

$$\text{♩} = 76 \text{ or } 80.$$

A highly trained choir ought to be able to sing it (without the least suggestion of "scamper") at

$$\text{♩} = 120.$$

Also, well-trained singers should be able when the exercise is taken "up to pace" to sing two bars in a breath, commencing at bar 9.

EXERCISE 20.

The musical score for Exercise 20 consists of five systems of staves. Each system typically includes a treble staff and a bass staff, with some systems having an additional middle staff. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) are present. The score is designed to be sung by a choir, with the first four systems likely representing different vocal parts and the fifth system representing the piano accompaniment.

This musical score is for a piano and orchestra. It consists of 12 staves. The first six staves are for the piano, and the last six are for the orchestra. The piano part is written in a single system, and the orchestra part is written in a single system. The score is in 2/4 time and features a key signature of one flat (B-flat). The piano part includes various musical notations such as eighth notes, sixteenth notes, and chords. The orchestra part includes various musical notations such as eighth notes, sixteenth notes, and chords. The score is marked with dynamic markings such as *f* (forte) and *fff* (fortissimo), and includes a *rall.* (rallentando) marking. The score is numbered 29 at the top and 8237 at the bottom.

8237

CHAPTER III.

CHROMATIC SCALE.

CHROMATIC passages must be carefully examined before being sung, because there is often found in them a mixture of diatonic and chromatic scale steps.

Pure semitonal movement does not, as a rule, give much trouble unless it is rapid in pace.

- (a) In the case of those whose musical "ear" is not of the highest order, it will be found that there is a tendency to expand the interval of a semitone so that the voice gets *too high* in ascending a chromatic octave, and *too low* in making its descent. Sometimes they flatten in both directions.
- (b) Nothing is more annoying than to hear singers commencing a chromatic note out of tune, and then hear them *making it right*. In order to avoid this fault (which rapidly becomes a *habit* with indifferent singers in choral music), it will be found useful to practise the chromatic scale with a *sforzando* on each note; this will, if persevered in, successfully put a stop to the process of bungling, groping, and tuning, which takes place when half-trained choirs attempt chromatic progressions.

Every individual in a good choral society ought to be able to sing a chromatic octave at a moderate pace (say, each note = 120), up and down, with perfect accuracy, provided that the octave lies well within the compass of his or her voice.

EXERCISE 21.

ALL VOICES IN UNISON.

Then it should be sung *without* accompaniment, after the first chord only; the final chord to be played in order to test the maintenance of pitch. Then at different pitches, e.g.:—

(a) ALL VOICES. (b) ALL VOICES. (c) ALL VOICES. (d) TREBLES AND TENORS. (e) ALTOS AND BASSES.

Keys Eb, E, F, F#, G. Keys G, A, Bb, B.

MIXED DIATONIC AND CHROMATIC PROGRESSIONS.

In order to better illustrate the difficulty of seeing and realizing the difference between diatonic and chromatic scale-steps, two exercises are now given, one of which is purely diatonic and contains no accidentals; the other has the same progressions treated chromatically.

(c) It will be advisable to explain this to the choir by playing or singing extracts from each and comparing their difference, *e.g.* :—



becomes



becomes



becomes



and so on. If, after a careful exposition of the nature of the two exercises, any members of the choir cannot sing both correctly—well, such persons ought to be amiably suppressed “for good and all.” The first study of these exercises should be quite slow, say at a *tempo* of

$\text{♩} = 60.$

Eventually, when in the hands of a fine choir,

$\text{♩} = 80,$

or even a little faster.

EXERCISE 22.

DIATONIC.

This musical score is for a piano and voice piece, page 32. It features a piano accompaniment and a vocal line. The piano part is written for both hands, with the right hand often playing rapid sixteenth-note passages and the left hand providing harmonic support with chords and eighth-note patterns. The vocal line is written in a single staff, featuring a melodic line with some rests and the vocalization "Ah". The score is divided into systems, with the piano part and vocal line often grouped together. Dynamics include *mf* (mezzo-forte) and *f* (forte). The tempo is indicated by a common time signature (C) and a 16-measure bar line.

mf
Ah

f *ff*

f *ff*

This page of a musical score, numbered 33, contains six systems of staves. The notation is as follows:

- System 1:** Treble and Bass staves. Treble staff has a melodic line with eighth-note patterns. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) is marked above the first measure of the treble staff.
- System 2:** Treble and Bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *f* is marked above the first measure of the treble staff.
- System 3:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f* is marked above the first measure of the treble staff.
- System 4:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *dim.* (diminuendo) is marked above the first measure of the treble staff.
- System 5:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *dim.* is marked above the first measure of the treble staff.
- System 6:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *dim.* is marked above the first measure of the treble staff.
- System 7:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano) is marked above the first measure of the treble staff.
- System 8:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* is marked above the first measure of the treble staff.
- System 9:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* is marked above the first measure of the treble staff.
- System 10:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* is marked above the first measure of the treble staff.
- System 11:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* is marked above the first measure of the treble staff.
- System 12:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* is marked above the first measure of the treble staff.

34

pp ff

EXERCISE 23.

CHROMATIC.

mf Ah

mf Ah

mf Ah

This musical score is for a piano and string ensemble. It consists of four systems of staves. Each system includes a grand staff for the piano (treble and bass clefs) and two staves for strings (treble and bass clefs). The piano part features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The string part provides harmonic support with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The notation is in a standard musical style with various ornaments and phrasing slurs.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in two systems of five staves each. The first system includes staves for the right hand (treble clef), left hand (bass clef), and a grand staff (treble and bass clefs). The second system also includes staves for the right hand, left hand, and a grand staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 8237 is visible at the bottom center.

Chromatic sequences of harmony are, as a rule, a terrible stumbling-block to the ordinary choral society. Examples need not be named—they are familiar to all experienced conductors. In such cases the difficulty lies not only in the chromatic progression itself, but in the fact that the *accompanying harmonies* must be perfectly in tune.

(d) It is the old, old story: chorus singers will rarely take the trouble to find out and take note of those steps in a progression which are *tones* and those which are *semitones*. Proper vocalisation is impossible if a singer is at all uncertain as to what notes he has to sing.

(e) It must be taken for granted that a conductor has to tell his singers a great many things which they ought (if they would only use their wits) to find out for themselves. Therefore he must analyse and explain the nature of all difficulties they encounter when studying works.

The Treble part of the exercise which follows (Ex. 24) consists entirely of *semitones*.

The Alto part (except in final bar) consists entirely of *whole tones*.

The Tenor part (except in the final bar) consists entirely of *whole tones*.

The Bass part (except in the final bar) consists of a minor third down followed by a perfect fourth up.

Each vocal part should be sung separately (with the accompaniment) before the whole is attempted. A convenient *tempo* will probably be

$$\text{♩} = 80.$$

It should be sung without accompaniment when learnt.

EXERCISE 24.

The musical score for Exercise 24 is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 16 measures. Each vocal part has a 'same sound.' box above the 8th measure. The lyrics are 'Lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah'.

lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah.

lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah.

lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah.

lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah, lah.

PROGRESSIONS OF CHROMATIC HARMONY.

The exercise which follows (Ex. 25) should be explained thus:—

Up to the mark *dim.*—

The Treble part consists of *whole tones* followed by *semitones*.

The Alto part consists entirely of *whole tones*.

The Tenor part consists entirely of *whole tones*.

The Bass part consists of *semitones* followed by *whole tones*.

Each vocal part should be tried separately (with the accompaniment) before the whole is attempted.

Tempo about ♩ = 80.

EXERCISE 25.

Lah, . . . lah, . . . lah, . . . lah, . . .

Lah, . . . lah, . . . lah, . . . lah, . . .

Lah, . . . lah, . . . lah, . . . lah, . . .

Lah, . . . lah, . . . lah, . . . lah, . . .

f *dim.* *p* *To be repeated 3 times.*

lah, . . . lah, . . . lah, . . . lah, . . . lah.

f *dim.* *p*

lah, . . . lah, . . . lah, . . . lah, . . . lah.

f *dim.* *p*

lah, . . . lah, . . . lah, . . . lah, . . . lah.

f *dim.* *p*

lah, . . . lah, . . . lah, . . . lah, . . . lah.

To be repeated 3 times.

MIXED DIATONIC AND CHROMATIC STEPS.

As a specimen of the manner in which composers mix diatonic and chromatic progressions, and as a warning that attention must be paid to the fact, the choir should be asked to sing the following exercise:—

EXERCISE 26.

All voices in unison or octaves ♩ = 60.

TREBLES AND ALTOS. *mf*

Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, . . .

TENORS AND BASSES. *mf*

mf

[If sung by all quite correctly at first sight, the conductor must be congratulated on the excellence of the material under his direction.]

Musical score for "The Girl in the Red Dress" (from the operetta "The Girl in the Red Dress" by Victor Herbert). The score is in 2/4 time and features vocal and piano parts. The key signature has one sharp (F#).

Vocal Part (Soprano):

- Lyrics: Lah, lah, lah, lah, lah, lah, . . lah, lah, lah, lah, lah, lah, . . lah, lah, lah, lah, lah,

Piano Part:

- Accompaniment for the vocal line, featuring chords and melodic lines.

Dynamic Markings:

- mf* (mezzo-forte)
- cres.* (crescendo)

[illegible]

First system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are 'lah, lah, lah, lah'. Dynamics include *cres.* (crescendo) and *mf* (mezzo-forte). The piano part features a steady eighth-note accompaniment.

Second system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are 'lah, lah, lah, lah'. Dynamics include *f* (forte) and *dim.* (diminuendo). The piano part continues with the eighth-note accompaniment.

ah, lah, lah.

ah, lah, lah.

ah, lah, lah.

ah, lah, lah.

CHAPTER IV.

DIFFICULT INTERVALS.

AUGMENTED and diminished intervals are rarely sung perfectly correctly in choral performances. This is entirely owing to the fact that they are not frequently met with in voice parts, and singers are unfamiliar with them.

- (g) It is not easy to discover why some people hope to be able to *sing* a difficult progression correctly *without practice*, whilst they know perfectly well that instrumentalists go on playing the same passage over and over again, hundreds of times, to achieve a successful result.
- (h) When a choir is once perfectly familiar with such progressions the conductor will find his task of teaching important works considerably lightened.
- (i) In singing augmented or diminished intervals no "groping and tuning" can be tolerated. There should be no compromise by getting "somewhere in the neighbourhood" of the right sound.

Exs. 30, 31, 32 should be commenced at a slow *tempo*, say

$\text{♩} = 88;$

when proficiency is reached it may be sung $\text{♩} = 100;$

or even faster— $\text{♩} = 120.$

Breath to be taken according to phrasing when required.

EXERCISE 30.

TREBLES AND TENORS (separately, then together).

mf

Ah, . . lah, . . ah, . . ah, . . lah, . . ah, . . ah,

mf

To be sung 3 times at least, Voices in Octaves.

. . lah, . . ah, . . ah, . . lah, . . ah, . . lah, . . lah, . . lah, . . ah, .

ALTOS AND BASSES (separately, then together).

mf

Ah, . . lah, . . ah, . . ah, . . lah, . . ah, . . ah,

mf

To be sung 3 times at least, Voices in Octaves.

. . lah, . . ah, . . ah, . . lah, . . ah, . . lah, . . lah, . . lah, . . ah, .

EXERCISE 33.

Slow, tempo at first, say, ♩ = 88. *To be sung 3 times at least.*

mf Ah

mf Ah

mf Ah

mf Ah

Slow, tempo at first, say, ♩ = 80. *To be sung 3 times at least.*

mf

EXERCISE 34.

Moderato. ♩ = 80.

mf Ah

mf Ah

Moderato. ♩ = 80.

mf

Musical score for page 47, featuring vocal and piano parts. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves.

The score consists of several systems of music. The vocal parts include lyrics such as "Ah" and "dim." (diminuendo). The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo).

The first system shows the vocal parts with lyrics "Ah" and "dim." The piano accompaniment begins with a *mf* marking. The second system continues the vocal melody with lyrics "Ah" and "dim." The piano accompaniment features a *p* marking and a *cres.* marking. The third system shows the vocal parts with lyrics "Ah" and "dim." The piano accompaniment includes a *mf* marking. The fourth system continues the vocal melody with lyrics "Ah" and "dim." The piano accompaniment features a *p* marking and a *cres.* marking. The fifth system shows the vocal parts with lyrics "Ah" and "dim." The piano accompaniment includes a *mf* marking. The sixth system continues the vocal melody with lyrics "Ah" and "dim." The piano accompaniment features a *p* marking and a *cres.* marking. The seventh system shows the vocal parts with lyrics "Ah" and "dim." The piano accompaniment includes a *mf* marking. The eighth system continues the vocal melody with lyrics "Ah" and "dim." The piano accompaniment features a *p* marking and a *cres.* marking.

This musical score is for a voice and piano piece, page 48. It features five systems of staves. The first four systems each consist of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line includes lyrics "Ah" under the first two systems. The piano accompaniment is in a lower register, using a bass clef. The fifth system consists of a grand staff (treble and bass clefs). The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Dynamics include *p* (piano), *mf* (mezzo-forte), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). Performance markings include *rall.* (rallentando) and *pp rall.* (pianissimo rallentando). The score concludes with a double bar line.

p *mf* *cres.* *dim.* *p* *p*

p *mf* *cres.* *dim.* *p* *p*

p *mf* *cres.* *dim.* *p* *p*

p *mf* *cres.* *dim.* *p* *p*

p *mf* *dim.*

dim. *p* *pp rall.*

dim. *p* *pp rall.*

dim. *p* *pp rall.*

dim. *p* *pp* *rall.*

pp *rall.*

EXERCISE 35.

♩ = 112 (to be sung boldly throughout).

Lah, ah, lah, ah, ah, .
 Lah, ah, lah, ah, lah, ah, lah, ah, ah, .
 Lah, ah, lah, ah, lah, ah, lah, .
 Lah, ah, lah, ah, lah, ah, lah, ah, .

. lah, lah, ah, ah, .
 lah, lah, lah, ah, ah, ah, ah, .
 ah, lah, ah, lah, ah, .
 lah, .

lah, ah, ah, ah, lah, ah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah.

ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah.

ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah.

ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah.

ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah, lah, ah.

EXERCISE 36.

The exercises which follow are for general practice. When breath-marks are not given, singers can discover where to take breath by following the phrasing.

At first ♩ = 100. Up to ♩ = 132, or even faster.

mf Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

mf Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

mf Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

mf Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

mf Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

mf Ah, . . . ah, . . . ah, . . .

Ah, . . . ah, . . . ah, . . . ah, . . .

ah, lah, lah, . . . lah, . . . lah, . . . lah, . . . ah, . . .

ah, . . . ah, . . . lah, . . . ah, . . . lah, . . . ah, . . . lah, . . . ah, . . .

ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

ah . . . lah, lah, ah, . . .

[illegible]

Exercise 36 is a vocal exercise in B-flat major, 4/4 time. It consists of four vocal staves and a piano accompaniment. The vocal parts enter with a melodic line of eighth and sixteenth notes, marked with accents. The piano accompaniment provides a harmonic foundation with chords and moving lines. The exercise concludes with a triplet of eighth notes in each part.

EXERCISE 37.

Exercise 37 is a vocal exercise in D major, 4/4 time, marked "Slow." with a tempo of 60 beats per minute. It features four vocal staves and a piano accompaniment. The vocal parts are marked with dynamics *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo). The piano accompaniment includes a section marked "(Unaccompanied.)" for the vocalists. The exercise is characterized by a steady melodic flow with various intervals and a final cadence.

Exercise 37, measures 1-8. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The vocal parts enter with a forte (*f*) dynamic and sing "ah," while the piano accompaniment begins with a forte (*f*) dynamic. The dynamics for all parts transition to piano (*p*) at measure 5 and to pianissimo (*pp*) at measure 6. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Exercise 37, measures 9-16. The score continues in G major and 4/4 time. The vocal parts continue their "ah," melody, and the piano accompaniment maintains its rhythmic pattern. The dynamics remain at pianissimo (*pp*) throughout this section. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a more complex pattern in the left hand.

First system (measures 1-16):

- Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *cres.* at start, *dim.* at measure 8.
- Staff 2: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *cres.* at start, *dim.* at measure 8.
- Staff 3: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *cres.* at start, *dim.* at measure 8.
- Staff 4: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Dynamics: *cres.* at start, *dim.* at measure 8.
- Staff 5: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 6: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

Second system (measures 17-32):

- Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 2: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 3: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 4: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.
- Staff 5: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 6: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

Third system (measures 33-48):

- Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *p* at start, *cres.* at measure 36.
- Staff 2: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *p* at start, *cres.* at measure 36.
- Staff 3: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *p* at start.
- Staff 4: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Dynamics: *p* at start, *cres.* at measure 36.
- Staff 5: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Dynamics: *p* at start.
- Staff 6: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Dynamics: *p* at start.

Fourth system (measures 49-64):

- Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 2: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 3: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 4: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.
- Staff 5: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 6: Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah.

ah,

ah, . . . ah, . . . ah, . . . ah.

ah, . . . ah, . . . ah, . . . ah.

ah

Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah.

Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah.

Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . . ah.

Ah

[illegible]

Musical score for "The Rose Tree" featuring vocal parts and piano accompaniment. The score includes vocal staves with lyrics and piano staves with musical notation. The tempo is marked "dim. rall." and the key signature is one sharp (F#).

The vocal parts consist of four staves, each with a vocal line and lyrics. The lyrics are:

. ah, ah, ah,
 ah, ah, ah, ah.
 ah, ah, ah, ah.
 ah, ah, ah.

The piano accompaniment is shown in two staves at the bottom, with the tempo marking "rall." indicating a slowing down.

mf

8237

[illegible][illegible]

ah, ah, ah,

lah, ah, ah, ah, ah, lah, ah, ah,

lah, ah, ah, ah, ah, . . lah, ah, ah,

lah, ah, ah, ah, ah, . . lah, ah, ah,

dim.

dim.

dim.

dim.

ah, ah,

mf

mf

ah, ah,

mf

ah, ah, ah,

mf

ah, ah,

mf

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature has two flats (B-flat major). The tempo markings are *mf a tempo.* and *rall.* The lyrics include "ah," and "ah, ah,".

Second system of musical notation. It continues the vocal and piano parts from the first system. The key signature remains B-flat major. The tempo markings are *mf a tempo.* and *rall.* The lyrics include "ah," "lah, lah, lah, lah, lah," and "lah, lah,".

First system of musical notation. It includes four vocal staves and a piano accompaniment. The vocal parts feature melodic lines with lyrics: "ah, . . lah, lah, ah." and "lah, ah, ah, ah, . . ah, ah, ah, ah, . .". The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *dim.* (diminuendo).

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: "lah, ah, ah, ah, ah, ah, ah, ah, ah." and "ah, . . ah, . . ah, . . ah, ah." The piano accompaniment continues with chords and moving lines. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

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A DICTIONARY
OF
MUSICAL TERMS

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THE call for a third edition of the DICTIONARY OF MUSICAL TERMS has given the Editors an opportunity of correcting several little inaccuracies which had crept into the earlier issues. They cannot but feel gratified at the manner in which it has been received by musicians and the public generally, and they venture to hope that students will always find it a useful storehouse of facts associated with the art, science, and archæology of music.

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